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ABSTRACT

This handbook presents materials for 10 DESK (Developing English Skills and Knowledge) workshops designed to assist students with deafness or hearing impairments make a smooth transition from high school to postsecondary institutions by enhancing their English writing skills. The workshops address: (1) demystifying college by allowing students to ask questions regarding all aspects of the college experience; (2) making a connection between everyday evaluating and written evaluations, introducing the concepts of forming criteria, presenting reasons, collecting evidence in evaluating, and presenting a visually-oriented means of pre-writing for an evaluation essay; (3) illustrating how the criteria, reasons, and evidence can be transformed into prose and establishing the qualities of good body paragraphs; (4) reinforcing the qualities of good body paragraphs and developing revision skills; (5) introducing characteristics of good introductory paragraphs; (6) introducing the two ways of organizing comparison-or-contrast essays: the point-by-point and the block plans; (7) introducing the criteria of the thesis in the comparison-or-contrast essay; (8) drafting the comparison-or-contrast essay; (9) assisting students individually at any state of the writing process; and (10) familiarizing students with the college campus. Each chapter consists of objectives, materials, preparation (when necessary), procedures, and comments. Supplementary materials are also included. (CR)

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The Developing English Skills and Knowledge Program Handbook

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The Postsecondary Education Consortium (PEC) is one of four Regional Postsecondary Education Centers for Individuals who are Deaf and Hard of Hearing. The Centers strive to create effective technical assistance for educational institutions providing access and accommodation to these students. Funded through a contract with the U.S. Department of Education, Office of Special Education programs, the PEC serves the southern region of the United States through eleven State Outreach and Technical Assistance Centers.

For further information, for technical assistance with serving deaf and hard of hearing individuals, or for materials, please contact us at any of the State Centers or at the PEC Central Office.

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Introduction: The DESK Program

The Purpose of the DESK Program:

The purpose of the DESK (Developing English Skills and Knowledge) Program at Louisiana State University (LSU) has been, from its beginning, to assist deaf and hard of hearing students in making a smooth transition from high school to post-secondary institutions, and in doing so ensure their academic and professional success.

The Evolution of the DESK Program:

The DESK Program has existed in two forms prior to its present one. Initially, the DESK Program was conceived of as a tutoring service offered by the Office of Disability Services at LSU to deaf and hard of hearing students to help them strengthen their reading comprehension and written composition skills. Students would work on their targeted needs areas primarily through one-on-one meetings with the Program Director. Tutoring sessions were intended to help students improve their reading and writing skills while they work on actual assignments in their courses. However, while students expressed interest and enthusiasm when the DESK program was introduced and explained in an orientation meeting and through mailed brochures, very few students used the tutoring service.

Consequently, we decided to move the point of assistance from the post-secondary institution to the secondary institution, and we began working with two local high schools: the high school at Louisiana School for the Deaf (LSD), a K-12 residence school, and Lee High School, a public high school with deaf and hard of hearing students who are either diploma-bound and mainstreamed or certificate-bound and in a self-contained classroom. After initial fact-finding meetings with teachers at both schools, we devised a menu of student self-advocacy, study skills, and writing workshops (see page 4). Each of the schools were asked to select workshops they felt were most appropriate to their students, and these workshops were scheduled and held in the spring semester of 1999. While all these workshops were well received, it became apparent that the greatest need and interest was in the area of English writing skills.

The DESK Program Today:

In its final and present form, the DESK Program focuses exclusively on English skills and is being offered to four high school English classes at Louisiana School for the Deaf.

Approximately every other week during the school year, the DESK Program Director visits Louisiana School for the Deaf and conducts workshops for these English classes. Each

workshop, which lasts one fifty-minute class period, is conducted twice during each visit in back-to-back class periods. Two of the normally separate English classes meet together for each of the two workshops sessions; approximately fifteen students attend each workshop.

The main goal of these workshops is to introduce the students to the type of writing that is required in college freshman composition courses. In doing so, the hope is that the students not only become better prepared for college writing but are also better prepared for the entire college experience.

The DESK Program Director:

Dr. Jean Rohloff is the DESK Program Director and conducts all the meetings of the DESK Program at Louisiana School for the Deaf. Dr. Rohloff holds a doctoral degree in English literature from the University of Wisconsin-Madison and is a member of the English Department at LSU. Her course load routinely includes freshman composition as well literature courses.

As a teacher of freshman composition, Dr. Rohloff has had many deaf and hard of hearing students in her courses. Although Dr. Rohloff has taken some entry-level sign language classes and has rudimentary skills in sign language, she uses a sign language interpreter for her deaf students at LSU and in her meetings with students at LSD.

There are two important reasons that the DESK Program is directed by a person who is not fluent in ASL and has no formal training in deaf education. First, if, as we hope, this program is to be duplicated at other post-secondary institutions, it is necessary that all institutions have faculty in place who can direct such a program. To put it simply, all post-secondary institutions have teachers trained in English literature and/or composition; not all post-secondary institutions have teachers trained in deaf education and/or ASL. Thus, it is our hope that any post-secondary institution can duplicate LSU's DESK Program.

The second reason for having the DESK Program directed by faculty member untrained in ASL and/or deaf education is because unless students plan to attend a deaf university or a post-secondary institution with a large population of deaf and hard of hearing students, most of the instructors students will encounter will not be proficient in sign language. In fact, the reality is that students may encounter instructors with no experience with deaf or hard of hearing students or, worse, instructors who are not amenable to working with such students or accommodating their needs. Therefore, having an director who is not fluent in sign language but who is eager to work with deaf and hard of hearing students can serve to provide a transition between their present experience of having deaf educators and their possible future experiences in the post-secondary institution.

The DESK Program and Handbook:

This handbook puts into a "how-to" format Dr. Rohloff's visits to Louisiana School for the Deaf in the spring semester of 1999 and the entire school year of 1999-2000.

Each chapter consists of objectives, materials, preparation (when necessary), procedure, and comments (when appropriate). Supplementary materials, many of which are meant to be duplicated in the form of handouts or overhead transparencies, are also included.

While the sequence of these workshops replicates, for the most part, the sequence of Dr. Rohloff's visits to LSD, it is not meant to be a hard and fast one. For example, Workshop One: Getting Acquainted would logically be the first workshop. Also, multiple workshops that develop a single concept, such as Workshop Two, Three and Four on evaluation essays or Workshop Six, Seven, and Eight on comparison/contrast essays, would best be done in sequence. Beyond these, however, the workshops can be conducted in any sequence. Also, depending on the skill level of the students, class size or time constraints, workshops can be divided and conducted in two, or more, class periods.

Finally, this handbook is very much a work in progress. As the DESK Program at LSU continues, we hope to revise this handbook to reflect our ongoing work.

Working with the High School Teachers:

Essential to the success of LSU's DESK Program has been the valuable cooperation and assistance of the high school teachers at Louisiana School for the Deaf.

We routinely asked for input and suggestions from the high school teachers and, whenever possible, coordinated the workshops with the teachers' curricula. Many of the workshops require the students to complete work in advance, and it was important that such work did not place any undue burden on the students or teachers. It was also important that the DESK Program did not in any way appear to be compensating for any deficiency in the students' education. Rather, we worked very hard to make it clear to the teachers and the students that the DESK Program was meant to reinforce what was already being taught in the high school classes.

In any replication of the DESK Program, the program director(s) must develop a rapport with the teachers and frequently discuss the plans and progress of the program. Each high school teacher should have a copy of the DESK Program Handbook or similar workshop plans.

DESK Program
Menu of Workshops

Advocacy Workshops

- ❑ Self-Advocacy: How to Receive Appropriate Accommodations in College
- ❑ Your ADA Rights in College
- ❑ Utilizing your Resources in College
- ❑ How to Prepare for College

Study Skills Workshops

- ❑ Time Management
- ❑ Goal Setting
- ❑ College Reading
- ❑ Vocabulary Development
- ❑ Test Preparation & Test Taking
- ❑ Learning Styles
- ❑ Note taking
- ❑ Math & Problem Solving

Writing Workshops

- ❑ Strategies in Comparing and Contrasting
- ❑ Strategies in Evaluating
- ❑ Strategies in Process Analysis
- ❑ Strategies in Solving Problems
- ❑ Choosing, Developing and Researching Topics
- ❑ Writing Under Pressure
- ❑ Proofreading

Workshop One: Getting Acquainted

Objectives:

- To establish a rapport between you, the director of the DESK Program, and the students
- To "demystify" college to an extent by allowing students to ask questions regarding all aspects of the college experience

Materials:

- Questions prepared by the students prior to the first workshop. These can be in the form of individual lists of each student's questions or a master list compiled by the classroom teacher(s). The questions can be generated in a brainstorming/discussion session or by students working individually (in or out of class) on their own questions. (See sample list on page 7.)
- Optional: a copy of the "Getting Acquainted Questionnaire" (page 8) for each student
- Optional: name tags or desk cards

Procedure:

- Introduce yourself and asks students their names.
- Give a brief description of the DESK Program.
- Ask for questions from the students or reads questions from the master list. Answer the questions and discuss as time allows.
- Optional: Students can complete the "Getting Acquainted Questionnaire." These can be discussed in class by highlighting interesting, but not embarrassing, information about individual students, or these can be just collected for your to use to become familiar with the students.

- **Comments:**

  This is a great opportunity to allow students to communicate with a college professor, one who is meeting them in their "comfort zone" and eager to work with them. It is also an important first step in helping the students envision their success in post-secondary institutions.

Sample Questions for Workshop One[1]

- What kinds of essays do students write in freshman composition?
- How much writing is there in freshman composition?
- Will I have to do research papers in freshman composition?
- Are the essays written in class or out of class?
- What happens if I miss class?
- What happens if I talk (sleep, chew gum) in class?
- Will I have to take tests in freshman composition?
- Can I write essays in ASL or do they have to be in English?
- How many English classes do I have to take in college?
- What kind of help can I get with my writing in college?
- How many students are in a class?
- Do you use lecture or discussion in class?
- Do the interpreters know sign language well?
- How do deaf students work with hearing students in class?
- Are you a hard or easy grader?
- What happens if I get lost on campus?
- How many students are in English classes?
- Have you had many deaf students in your classes?
- How do deaf students do in your classes?

---

[1] "I" refers to the students; "you" refers to the instructor.

Getting Acquainted Questionnaire

Name _____ Grade _____

1. My favorite class in high school is _____
2. When I "grow up" I want to (be) _____
3. My least favorite class in high school is _____
4. The best thing about college will be _____
5. The worst thing about college will be _____
6. I will do well in college because _____
7. One question I have about college is _____

Workshop Two: Beginning to Evaluate

Objectives:

- To make a connection between everyday evaluating and written evaluations
- To introduce the concepts of forming *criteria*, presenting *reasons*, and collecting *evidence* in evaluating
- To present a visually-oriented means of pre-writing for an evaluation essay

Materials:

- Overhead projector
- Blank overhead transparencies and transparency makers
- An assortment of miniature candy bars: one per student so that students in a group all get the same candy bar and each group is given different candy bars (Hershey Miniatures work well)

Preparation:

- Students should be assigned to groups of three or four by the classroom teacher(s).

Procedure:

- Begin discussing everyday evaluations: Ask, "Who has *evaluated* something recently?" If there is no response, ask, "Who has bought something recently?" Ask one student the following questions: "What did you buy?" "What were you looking for in a (item)?" "Why did you choose that brand of (item)?" Wrap up this discussion by pointing out that every time they buy an article of clothing, choose a restaurant, decide to go out with someone, they are evaluating.
- Present a hypothetical evaluation of a specific Taco Bell restaurant using a Criteria-Reasons-Evidence Chart or CRE Chart (see below). Begin by telling the students to pretend that you (the instructor) have been hired by Taco Bell to evaluate various restaurants. Point out that each time you go to a different restaurant, you go with the same set of *criteria*, or neutral judgement categories. In other words, you go into each Taco Bell looking for the same

standards.

- Ask students to help you list some of the criteria. Then proceed to the reasons, and evidence, filling in the rows on the chart as in the sample below.

Evaluation of Taco Bell

CRITERIA	REASONS	EVIDENCE
service	quick, courteous	(specific examples)
atmosphere	clean, colorful	↓
food	tasty, fresh	↓

- Pass out the candy bars to the student groups, giving each student in a group the same kind of candy bar. Instruct the students to *evaluate* their candy bars by constructing similar charts on overhead transparencies, one per group.

- When the students' charts are fairly complete, collect them and present them to the entire class on the overhead projector, commending clear criteria, descriptive reasons and specific and vivid detail when it is present. Criteria usually include: wrapper, smell, taste, texture, and/or size.

- Take one row of one of the student's charts and begin to quickly draft a paragraph, pointing out how the criteria and reason help form the topic sentence of the paragraph and the evidence helps develop the body of the paragraph. Write quickly without too much attention to style and stress that this is a "rough draft" which will improve with revision. (A few intentional but acknowledged mistakes might serve to show the students that writing is a process for everyone.)

CRITERIA	REASONS	EVIDENCE
wrapper	striking, bright	yellow background, red letters

- Sample paragraph:

The wrapper of the Mr. Goodbar candy bar is visually attractive. It attracts our attention with its bright yellow background. The letters are in red which contrasts well with the

background. Also, the name of the candy bar . . .

- Tell students that they will be working on their own evaluation essays. If time allows, talk about possible topic choices.[2] Encourage students to choose to evaluate things they know about and/or feel deeply about. Remind them that an evaluation can be both negative or positive.

- Topic categories that work well are:
  - Sports equipment, events
  - Clothing, makeup
  - Restaurants
  - Vehicles
  - Athletes, entertainers
  - Amusement parks, vacation sites
  - Magazines

- Topic categories that are problematic, usually because the subject is too complex, are:
  - Movies, plays
  - Works of literature
  - High school teachers, classes, textbooks
  - Laws, political candidates

[2] It is important to work closely with the classroom teacher(s) on this assignment. This essay could be done as a group assignment, if groups don't exceed three students.

Workshop Three: Continuing to Evaluate

Objectives:

- To reinforce the concepts of *criteria, reasons* and *evidence*
- To illustrate how the *criteria, reasons* and *evidence* generated in chart form in the brainstorming activities in Workshop Two can be transformed into prose
- To establish the qualities of good body paragraphs, especially unity and development

Materials:

- Overhead projector
- Blank transparency and transparency markers
- The students' Criteria-Reasons-Evidence (CRE) charts for their self-chosen essay topics, reproduced on transparencies

Preparation:

- Prior to this workshop, and with the assistance of the classroom teacher(s), students have selected evaluation topics and have worked on brainstorming in the chart format

Procedure:

- Collect the students' CRE charts; select three to five charts which seem especially thorough. Talk through several criteria-reasons-evidence rows on each chart reinforcing distinctions between these three components. Draw complimentary attention to specific detail in evidence column.
- Explain that the students will now be working on using these pre-writing charts to write paragraphs in their evaluation essays. Explain, and list on the chalkboard, that there are three basic qualities of a good paragraph: *unity, development, and coherence*.
- After briefly mentioning that coherence will be explained and addressed in the revision process, explain that unity means that the main idea of the paragraph is expressed in the first

(topic) sentence of the paragraph and that all sentences in the paragraph must support that main idea. Comparisons to newspaper headlines and textbook headings are helpful.

- Referring to one of the student's charts, explain that the information in the "Criteria" column and the "Reasons" column will be used to provide the paragraph unity in the topic sentence.

- On a blank transparency, or the bottom of the student transparency, quickly draft a topic sentence drawing from one row of the CRE chart. Drawing from the Taco Bell CRE on page 10 of the previous lesson: "The service at Taco Bell is quick and courteous."

- Next, explain that paragraphs must be adequately developed with supporting detail, that the writer must *convince* the reader of his/her ideas. A sample illustration might be: "If I told you that my grandmother was the most generous woman who ever lived, you might not believe me. But if I told you about the time that she gave her coat to a homeless person as she walked to church . . . (Any vivid example can be orally "written" or narrated to illustrate this.)

- Explain that the detail needed to develop the paragraph will be drawn from the "evidence" column of the CRE chart. Continue drafting the paragraph using as much detail from the student's evidence column as possible.

- Draft paragraphs from other students' charts as time allows, continuing to stress the connection between the columns of the CRE chart and the elements of the paragraph.

Workshop Four: Revising the Evaluation Essay

Objectives:

- To build upon the pre-writing work done in Workshop Two and reinforce the concepts of *criteria, reasons* and *evidence* (C-R-E charts)
- To build upon the drafting work begun in Workshop Three and reinforce the qualities of good body paragraphs (especially *unity* and *development*)
- To develop revision skills

Materials:

- Overhead projector
- The students' Criteria-Reasons-Evidence (CRE) charts for their self-chosen essay topics, reproduced on transparencies
- Drafts of the students' complete evaluation essays, reproduced on transparencies
- A copy of the "Body Paragraph Checklist" (page 17) for each student and one copy on overhead transparency

Preparation:

- Prior to this workshop, and with the assistance of the classroom teacher(s), students have drafted evaluation essays.

Procedure:

- Collect the transparencies of the students' charts and essays. Be sure to keep each student's chart with his or her essay. [3]

[3] If the class has not had very much experience in peer revision, you may wish to review the students' work anonymously.

- Put the "Body Paragraph Checklist" on the overhead projector and briefly review the criteria for good paragraph development (See Workshop Two).

- Put the words "unity" and "development" on the chalkboard.

- Select one student's chart and place it on the overhead projector.

- Pointing to the "Criteria" and "Reason" columns, remind the students that the ideas in these two columns will lead to the formation of each paragraph's topic sentence. Referring to the word "unity" on the chalkboard, explain that a clear topic sentence is essential to a paragraph's unity.

- Pointing to the "Evidence" column, remind the students that the ideas in this column will lead to the development of each paragraph. Referring to the word "development" on the chalkboard, explain that sufficient, specific evidence is essential to a paragraph's full development.

- Briefly talk through the entries on the student's chart, pausing to commend clear reasons and rich and vivid detail.

- Place the same student's draft on the overhead projector.

- You may wish to skip the introduction or only briefly read through it to the class to establish the essay's evaluation topic.[4]

- Distribute the copies of the "Body Paragraph Checklist" to the students. Tell them that they will use this checklist to make suggestions for revision of the students' drafts.

- Read through the first body paragraph of the first student's essay. Commend several features of the paragraph.

- Reread the first sentence and ask the students to refer to the first question under "Unity" on the Body Paragraph Checklist. Elicit suggestions regarding the topic sentence from the students and then make your own suggestions. You can either make brief markings on the transparency or suggest that the writer make mental or written notes for future revision.

- Repeat this procedure for the second question under "Unity" on the Body Paragraph Checklist.

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[4] If you conducting the workshops in the sequence presented in this handbook, you may wish to use these essay introductions during Workshop Five: Essay Introductions.

- Reread the body of the paragraph and ask the students to refer to the first question under "Development" on the "Body Paragraph Checklist." Again, elicit suggestions regarding the topic sentence from the students and then make your own suggestions. You can either make brief markings on the transparency or suggest that the writer make mental or written notes for future revision.

- Repeat this procedure for the second question under "Development" on the "Body Paragraph Checklist."

- If there is an obvious connection between the student's first body paragraph and a row on the CRE chart, you may wish to make references back to the chart. However, if the draft is quite different than the pre-writing, this may not be possible.

- In the interest of time, you may wish to review one body paragraph per student before continuing through each essay.

- Depending on the amount of time you have and the skill level of the students, you may wish to point to good examples of transitions between paragraphs on the student essays or make suggestions for transitions. Explain to students that transitions are part of the "fine tuning" they will want to attend to later in the revision process to "polish" their final drafts.

✔ Body Paragraph Checklist ✔

Unity:

- ❒ Is the main point of the ¶ stated clearly in the topic sentence?
- ❒ Does all of the ¶ relate to the topic sentence?

Development:

- ❒ Is the paragraph developed with *enough* specific evidence or detail to be convincing?
- ❒ Is the paragraph developed with *the right kind* of specific evidence or detail to be convincing?

Workshop Five: Essay Introductions

Objectives:

- To introduce the characteristics of a good introductory paragraph
- To present a list of effective "attention-grabbing" devices
- To discuss how and why good introductions move from general to specific
- To introduce the qualities and placement of an effective thesis statement

Materials:

- Overhead projector
- Optional: blank transparency and transparency markers
- Transparency reproductions of "Introduction Checklist" (page 21) and "A Menu of Essay 'Appetizers'" (page 22)
- Transparencies of an effective and an ineffective sample introduction, taken from your teaching files[5]
- Copies of "Jumbled Introductions" (page 23), one for each student
- Transparency reproduction of "Un-jumbled Introduction" (page 24) or one copy for each student

Procedure:

- Using the "Introduction Checklist" transparency, explain to students that these are the qualities that college English instructors look for in their students' introductory paragraphs.

[5] If the students drafted full evaluation essays for Workshop Four, the introductions from those essays may be used.

- Briefly explain/define the four criteria, stressing the notions that writing is communication and that introductions provide readers with an important "first impression."

- Point out that although all these criteria are important, you will be focusing on the first two; refer to "Does the intro ¶ grab our attention?" and "Does the intro ¶ move from general to specific?" on the "Introduction Checklist."

- Explain to students that the first thing an introduction should do is grab the readers' attention and interest them in reading the essay. A number of analogies may be helpful here. For example, the introduction can be compared to making a good first impression when you meet someone for the first time.

- Put a transparency of "A Menu of Essay 'Appetizers'" on the overhead projector and explain that just as an appetizer prepares you for a delicious meal, the introduction should prepare the readers for a interesting and well-written essay. Explain that there are many ways to grab the readers' attention, and then go through each of the examples on the transparency.

- Return to the transparency of the "Introduction Checklist" and explain that you will now discuss the second criteria, "Does the intro ¶ move from general to specific?"

- Draw a triangle with the point on the bottom on the board or on a clean transparency. Explain that you are using this to represent the "shape" of the introductory paragraph. The introduction should begin somewhat generally and become increasingly more specific with the most specific ideas, the thesis statement, at or near the end of the paragraph.

- Following is an analogy that amuses students and helps explain the "why" behind this move from general to specific:

  > If you passed someone in the hall whom you thought was attractive, would you just walk up to him or her and say, 'Hi. You're cute. Wanna go out?" No. You'd at least introduce yourself and chat a bit. You'd try to get the person interested in you, so he or she would *want* to go out with you.

- Explain that between the "general" attention-grabber and the "specific" thesis, the ideas need to connect logically. Distribute copies of "Jumbled Introductions" and ask the students to complete the exercise. Explain the instructions if necessary. After they have completed the exercises, begin with the first paragraph and ask the students, "Which sentence did you put as number 1?" Continue through all sentences for first paragraph and show or refer to the "un-

jumbled" paragraph before going on to the second paragraph. There may be some legitimate disagreements about the proper order of some paragraphs, so discuss the reasoning behind the differences of opinion.

- If time allows, present some sample introductory paragraphs on the overhead projector, Discuss the positive and negative features.

✔ Introduction Checklist ✔

- ❒ Does the intro ¶ grab our attention?
- ❒ Does the intro ¶ move from general to specific?
- ❒ Does the intro ¶ flow smoothly?
- ❒ Does the intro ¶ provide necessary background info?
- ❒ Does the intro ¶ address the audience?

A Menu of Essay "Appetizers"

An interesting fact or unusual detail

The person next to you has 23 forms of bacteria on his or her skin.

An intriguing statement

I have decided that I do not really have to pay attention in class.

An anecdote or short story

As I walked down the street, a guy with pink hair and 3 nose rings asked me if I knew about the alien convention downtown. . . .

A question your essay will answer

Are you tired of actually having to pay for your clothes?

An appropriate quotation

"To be or not to be, that is the question." But what does that Shakespeare guy know anyway?

An illustration

John Smith know first hand what it's like to be ridiculed for being a genius. When he was 3 years old, he was doing algebra.

Jumbled Introductions

***Instructions**: Below are four jumbled introductory paragraphs. Keeping in mind that introductions should move in a logical way from general to specific, place the sentences in the proper using "1" to indicate the first sentence in each introduction, "2" to indicate the second sentence, etc.*

Paragraph 1:

____ Is there any hope in sight?

____ Run, don't walk, to the nearest Taco Bell.

____ It's 2 a.m., you're starving, and all you have in your refrigerator is some yogurt with an expiration date of 5-2-93.

____ Well, I have the solution to your early-morning munchies.

____ At Taco Bell you can get a wide variety of tasty food in a pleasant atmosphere--and you might even have change left.

____ Not only that, you only have $2.31 until payday.

____ Imagine the following scenario.

Paragraph 2:

___ At Taco Bell, you can get a quick, tasty meal at a price you can afford, and you don't have to necessarily blow your fat intake for the week.

____ Many people today think that fast food means bad food.

____ Fortunately for us college students, who are usually short of both time and money, there is a healthy alternative.

____ They think that fast food is by definition full of fat and short of nutrition.

Paragraph 3:

____ Does this sound like an impossible dilemma?

____ In that same survey, 73% of LSU students admitted to being broke most of the time.

____ I'm happy to tell these starving but penniless people that Taco Bell offers tasty, authentic Mexican food at a price even they can afford.

____ In a recent survey, 67% of the student population at LSU said that they crave Mexican food at least once a week.

Paragraph 4:

____ We as Americans have been blessed by a plethora of restaurants that give us food that is at least quick and cheap.

____ "Fast food is the cornerstone of American democracy," declared U.S. President Bill Clinton at a recent power lunch in Washington D.C.

____ But, if you'd like to add "tasty" and "imaginative" to that list of adjectives, and support your country in the process, then I suggest you try Taco Bell.

____ Clinton may have been overstating the case a little, but he was correct in pointing to one of the mainstays of the average American diet.

Key to Jumbled Introductions

Paragraph 1:

Imagine the following scenario. It's 2 a.m., you're starving, and all you have in your refrigerator is some yogurt with an expiration date of 5-2-93. Not only that, you only have $2.31 until payday. Is there any hope in sight? Well, I have the solution to your early-morning munchies. Run, don't walk, to the nearest Taco Bell. At Taco Bell you can get a wide variety of tasty food in a pleasant atmosphere--and you might even have change left.

Paragraph 2:

Many people today think that fast food means bad food. They think that fast food is by definition full of fat and short of nutrition. Fortunately for us college students, who are usually short of both time and money, there is a healthy alternative. At Taco Bell, you can get a quick, tasty meal at a price you can afford, and you don't have to necessarily blow your fat intake for the week.

Paragraph 3:

In a recent survey, 67% of the student population at LSU said that they crave Mexican food at least once a week. In that same survey, 73% of LSU students admitted to being broke most of the time. Does this sound like an impossible dilemma? I'm happy to tell these starving but penniless people that Taco Bell offers tasty, authentic Mexican food at a price even they can afford.

Paragraph 4:

"Fast food is the cornerstone of American democracy," declared U.S. President Bill Clinton at a recent power lunch in Washington D.C. Clinton may have been overstating the case a little, but he was correct in pointing to one of the mainstays of the average American diet. We as Americans have been blessed by a plethora of restaurants that give us food that is at least quick and cheap. But, if you'd like to add "tasty" and "imaginative" to that list of adjectives, and support your country in the process, then I suggest you try Taco Bell.

Workshop Six: Beginning Compare or Contrast

Objectives:

- To make a connection between everyday comparing or contrasting and comparison-or-contrast essays
- To present a visually-oriented means of pre-writing for a comparison-or-contrast essay
- To build on the concepts of forming *criteria*, presenting *reasons*, and collecting *evidence* as presented in Workshops Two, Three and Four[6]
- To introduce the concept that the comparison or contrast of two things must proceed from one set of criteria or points
- To introduce the two ways of organizing comparison-or-contrast essays: the point-by-point and the block plans

Materials:

- Name-brand sandwich cookies (such as Oreos), one per student (bring package)
- Similar store-brand cookies, one per student (bring package)
- For each student: three 3 X 5 cards (or small pieces of paper) in one color and three 3 X 5 cards in another color (I used pink and blue)
- Chalk and chalkboard (or overhead projector, blank transparency and marker)
- Optional: three pieces of 8 ½ X 11 paper in one color to match the small cards and three pieces of 8 ½ X 11 paper in the other color to match the small cards

[6] If you are not following the sequence of workshops as presented in this handbook, you may wish to read Workshops Two, Three and Four and define these terms when you use them in this lesson.

Procedure:

- Begin discussing everyday comparing or contrasting. Ask, "Who has *compared or contrasted* two things recently?" If there is no response, ask, "Who has had to choose between two things recently?" Ask one student the following questions: "What were choosing between?" "What were you looking for in a (item)?" "Which one did you choose?" "Why?" Wrap up this discussion by pointing out that every time they choose one of two things--a car, an outfit, a date, a college--they are comparing or contrasting.

- Remind students of the sample evaluation of a fast-food restaurant (Taco Bell) that was used in Workshop Two as you quickly put the CRE chart on the board.

Evaluation Chart of Taco Bell

CRITERIA	REASONS	EVIDENCE
service	quick, courteous	(specific examples)
atmosphere	clean, colorful	↓
food	tasty, fresh	↓

- Explain that comparing or contrasting is similar to evaluating, but it is done *twice*. Ask students to imagine that you have the job of deciding which fast-food restaurant, Taco Bell or McDonalds is better. Stress that to choose between these two restaurants in a fair way, you must begin by using the *same* criteria for both restaurants. Add to the first C-R-E chart (see above) as illustrated below, talking through the elements as you go.

← McDonalds ←		← SAME →	→ Taco Bell →	
EVIDENCE	**REASONS**	**CRITERIA**	**REASONS**	**EVIDENCE**
(specific examples)	slow, rude	service	quick, courteous	(specific examples)
↓	dirty, dull	atmosphere	clean, colorful	↓
↓	bland, stale	food	tasty, fresh	↓

- Summarize by explaining that whether you had found the two restaurants similar or different, it was essential that you use the same set of criteria for both was restaurants.

- As you pass out the two colors of small cards to the students, ask if they have any questions about the charts.

- Pass out both kinds of cookies to the students.

- Tell the students that they are going to decide which cookie is better, the name-brand or the store-brand cookies. Ask the students to write the name of the name-brand cookie on the top of the three blue cards and the name of the store-brand cookie on the top of the three pink cards. Then they should place the three pink cards and three blue cards in vertical rows parallel to each other on the top of their desks.

- While they are doing this, draw a blank chart on the board. Depending on the skill level, you may wish to use the optional large sheets of colored paper and duplicate the students' cards.

← Oreos (blue) ←		← SAME →	→ Store Brand (pink) →	
EVIDENCE	**REASONS**	**CRITERIA**	**REASONS**	**EVIDENCE**

- Explain that the first step in choosing which cookie is better is to establish a set of criteria. Hold up the bag of name-brand cookies and say that you will "give" them the first criteria--"package." Ask them to write the word "package" on one pink card and one blue card.

(blue)

Oreos

Package

(pink)

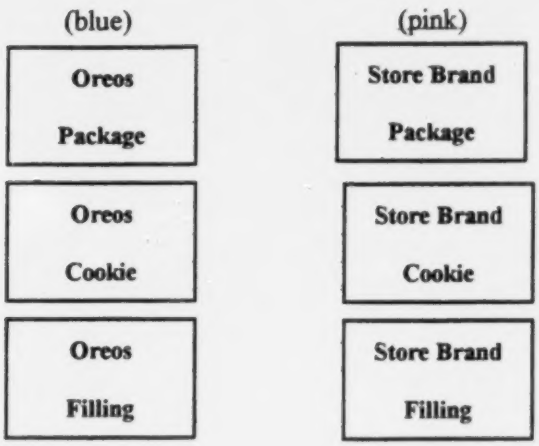
Store Brand

Package

- While they are putting, these words on the cards, put the word "package" in the first criteria box in the chart.

- Tell the students that they can sample the cookies now and in doing so they should think of two more criteria. "Cookie" and "cream" work well.

- Ask students to put "cookie" on a blue and pink card and "filling" on a blue and pink card.



- As they are doing this, complete the criteria section of the chart on the board.
- When they have the card labeled as shown above, ask the students to think about what they liked and didn't like about the cookies based on the three criteria. Ask the students to write at least one reason on the back of the appropriate card. Depending on the skill level of the students this can be done individually or discussed and done as a group.
- When the cards are completed ask for their input and fill in the Reason columns of the chart on the board. Proceed criteria by criteria, completing both sides before proceeding to the next criteria so that the concept of examining both cookies against the same criteria is reinforced. The completed chart might look as follows:

← Oreos (blue) ←		← SAME →	→ Store Brand (pink) →	
EVIDENCE	**REASONS**	**CRITERIA**	**REASONS**	**EVIDENCE**
	boring, cheap	package	bright, attractive	
	tasteless, soggy	cookie	rich flavor, crisp	
	greasy, no flavor	filling	sweet, creamy	

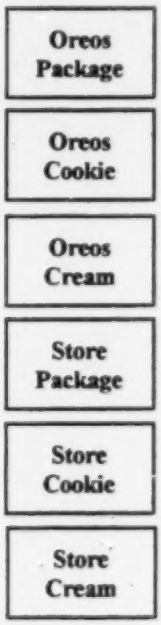
- Explain that for this exercise you will not be working on evidence but that to develop each criteria for each cookie, evidence or specific detail would need to be gathered to develop a paragraph. This evidence could be added to the cards under the reasons.
- Mention that taking notes on similar cards would be a good way to begin pre-writing or note taking for any comparison-or-contrast essay they are assigned.
- Tell the students that you are now going to discuss how to organize comparison-or-contrast

essays and that work on this each of their cards is going to represent a paragraph in an essay about the cookies they have analyzed.

- Asks students to put their cards in order that seems to them a good way organize an essay. Remind them that each card is representing a paragraph in the body of their essays. Tell students to work either from left to right in a horizontal row or from top to bottom in a vertical row. This can be done individually or discussed and done as a group.

- The plan most students will implement is the block plan. Choose one of the students who uses this plan, and ask him or her to explain the order of their cards. Depending on the skill level of the students, you may wish to replicate the student's plan with your large pieces of paper (taping them on the chalk board works well) as the student explains. The criteria may be in any order but the order in one set of cards should be the same as the other set of cards, as follows:

Block Plan



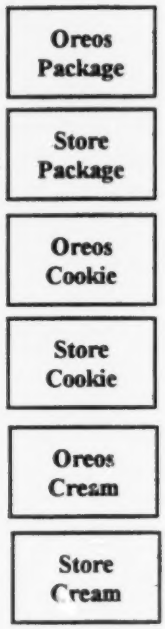
- Stress to students that it is important that the points, in this case "Package," "Cookie," and "Cream," must be in the same order in the "top" half of the essay and the "bottom" half of the essay.

- Ask students to rearrange their cards into another plan for this essay. This can be done

individually or discussed and done as a group.

- Choose one of the students who arranges his or her cards in the point-by-point plan, and ask him or her to explain the order of their cards. Depending on the skill level of the students, you may wish to replicate the student's plan with your large pieces of paper as the student explains.

Point-by-Point Plan



- As an optional reinforcement exercise, appropriate to close this workshop or to begin the next workshop, give six students the large colored sheets of paper and have them stand in the front of the room. Call on volunteers from the rest of the class to arrange the students with the large sheets of paper to form the block and point-by-point plans. (Arranging them left to right is easiest for the class to see.)

Workshop Seven: Continuing to Compare or Contrast

Objectives:

- To build upon the concept that the comparison or contrast of two things must proceed from one set of criteria or points
- To introduce the criteria of the thesis in a comparison-or-contrast essay
- To begin the pre-writing process for the students' essays

Materials:

- Chalkboard
- Overhead projector
- Reproduction(s) of "Some Real-Life Thesis Statement" (page 37) For group work, make one overhead transparency. For individual work, make a copy for each student.
- Transparency reproduction of "Some Real-Life Thesis Statement - Key" (page 38)

Procedure:

- If the students have not been working on comparison-or-contrast essays in their regular English classes, it might be necessary to briefly review some of the basic elements of Workshop Six, such as the need to analyze two "things" from one set of criteria or points and the two different organization plans, the point-by-point plan and the block plan.
- Explain to the students that they are going to work on their own comparison-or-contrast essays.[7] Continue by asking students if they know or remember what a thesis statement is.

[7] As with the evaluation essays of Workshops Two, Three and Four, these essays may be written as group or individual essays depending on the preferences of the classroom teacher(s).

Remind them that a thesis statement is the one or two sentences that express the main idea or argument of an essay.

- Present a helpful analogy by saying to the students: "Imagine that you are in college and you are broke. You write to your mom and dad and explain all the expenses you have had recently, such as books, food, etc. Your letter ends up being long." Ask students what they think the most important sentence in the letter will be. Most students will agree that the sentence that "asks for cash" is the most important sentence. Tell the students that that sentence is the college student's *thesis*.

- For further clarification, tell the students that the *thesis* is the main point of the essay just as the *topic sentence* is the main point of a paragraph. Put this "equation" on the board:

Thesis	≈	**Topic Sentence**
Essay		**Paragraph**

- Explain that in developing a thesis for a comparison-or-contrast essay, they must first answer two important questions.

- To begin, tell students that the first question that needs to be answered on the way to forming the thesis is whether they are going to tell their readers that the two things being analyzed are essentially similar or different. Inform the students that when they argue that two things are similar, they are *comparing*, and when they argue that two things are different, they are *contrasting*. Explain that the reason you have been referring to this type of essay as comparison-**or**-contrast is that they will have to decide to do one or the other, especially in short essays.

- To illustrate, point to any to disparate objects in the room, such as a student and a book. Ask the students if the two "things" are similar or different. Most likely they will say "different." Agree that this is the obvious answer, but asks students if there are any ways that the two "things" are similar.

- As an example, say to the students: "Imagine that you are in college and you by explaining, for example, that a student and a book are both made of matter, that they are found in a classroom and that they both store information. End this illustration by stating that any two "things" we choose to analyze can be seen as both similar **and** different, but that we must choose one approach to both limit and focus our analysis or essay.

- Continue this discussion by informing the students that in making this first decision, it is helpful to consider what would interest readers. Hold up two similar objects, such as two pieces of chalk, and ask the students if they would be very "surprised" if you wrote an essay

about how similar these two objects are. Use more examples if necessary and then summarize by saying that "going beyond the obvious" will probably lead them to a more interesting argument or thesis. To clarify this first question, write on the board:

Comparison-OR-Contrast Thesis

Question 1: Similar or Different? (Choose!)

- Explain that the second important question to ask is "Why?"[8] Point out that to interest and inform their readers--to get them "ready" for their essays-- it is not enough to merely say, "These two things are different"or "These two things are similar." As an example, say to the students: "Imagine that your best friend has been asked to go to prom by two boys, and she's asked your opinion as to who she should choose. You wouldn't just say to her, 'Joe and Tom are sure different.' You'd tell her who was the better choice and *why*."

- Tell the students that in their comparison-or-contrast essays, they should have an opinion about or an attitude toward the things they are analyzing, and that will come out by considering *why* the things are similar or different. The easiest way to begin considering this question is to ask "why" and include the answer in the thesis. Using a phrase that begins with the word "because" in the thesis insures that this question has been answered. To clarify this first question, write on the board:

Comparison-OR-Contrast Thesis

Question 1: Similar or Different? (Choose!)

Question 2: Why? (Because . . .)

- To reinforce these concepts regarding the thesis, work through "Some Real-Life Thesis Statement" (page 37) if time allows. You may reproduce this on an overhead transparency and work through this with the entire class or make a copy for each student and allow them to work on this individually. In either case, ask students to decide whether the statement is arguing that the things being analyzed are similar or different (individually students can circle S or D) and why (individually students can underline the reason). Explain to the students that these statements are more "conversational" than the type they will write for essay assignments. However, they are meant to show that we "say" thesis statements all the time,

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[8] Students might blur the distinction between "why" and "how," but at this introductory level that is acceptable.

especially when we are comparing or contrasting.[9]

- Explain to the students that they will be working on a comparison-or-contrast essay. Describe the writing situation as this: "You are a college freshman and you have a hearing roommate who might be a little nervous about having a deaf roommate. Write an essay in letter form to make them more comfortable." (You may want to write this on the board.)

- Lead a brainstorming discussion with questions (and probably answers):

    - What do you think your hearing roommate is nervous about? (He probably thinks I'll need a lot of help. She is worried that I won't be any fun.)

    - Do you think he or she thinks deaf and hearing people are mostly different or the same? (Different.)

    - So what "surprising" information do you think you need to give your roommate? (That we're really a lot alike.)

- Write on the board:

    Writing Situation: You are writing to your "nervous" hearing college roommate.

    Comparing-or-contrasting: Deaf and hearing students

    Question 1=Similar or Different? Similar

    Question 2=Why?

- Tell the students that before they answer why, they will need to do some pre-writing and that the comparison-or-contrast chart (introduced in Workshop Six) is a good way to organize their ideas.

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[9] If you are short of time, this would be a good place to end this workshop. The rest of this lesson could be presented in a separate workshop, and you could work with the students on the completion of their pre-writing charts instead of assigning the charts to be completed before the next workshop.

- Quickly reproduce the chart on the board and fill in a row or two with sample information such as below:

← Deaf Student (You) ←		← SAME →	→ Hearing Student (Roommate) →	
EVIDENCE	**REASONS**	**CRITERIA**	**REASONS**	**EVIDENCE**
	big football fan	interest in sports	loves baseball	
	addicted to chocolate	loves junk food	must have chips 3 times a day	

- Encourage the students to feel free to be imaginative and have fun "creating" an imaginary roommate as they complete their charts for the next workshop.

Some "Real Life" Thesis Statements

S D 1. Vote for Tom Hanson for Senator, not John Smith, because Tom's been indicted but never convicted.

S D 2. Mom, buy me the Tommy Hilfiger jeans because they'll last a lot longer than the Wal-Mart brand.

S D 3. If you really think about the way they both require a lot of strength and agility, ballet and football have a lot in common.

S D 4. Hey Sis, I know you're having a hard time deciding which college to go to. But I think you'll like UWT better than USP because it has a better English department.

S D 5. Bob, I know you refuse to eat at Burger King, but their hamburgers really are as good as McDonalds.

S D 6. Jennie, I know you think living in New Orleans is more exciting than living in Baton Rouge, but I think both cities have a lot of fun things to do.

S D 7. Really, Grandma, rap music is a lot like poetry! I mean they both rhyme and they both have important things to say about love and death and stuff.

S D 8. The humor in the second Austin Powers movie is much more sophisticated and tasteful than in the first one.

S D 9. Bill, marry Jean, not Cathy, because Jean promised to buy you a bigger boat.

S D 10. If you think about how they play basketball, and not how they look, Shaquille O'Neal and Dennis Rodman, are not as different as they might seem.

Some "Real Life" Thesis Statements - Key

D 1. Vote for Tom Hanson for Senator, not John Smith, because Tom's been indicted but never convicted.

D 2. Mom, buy me the Tommy Hilfiger jeans because they'll last a lot longer than the Wal-Mart brand.

S 3. If you really think about the way they both require a lot of strength and agility, ballet and football have a lot in common.

D 4. Hey Sis, I know you're having a hard time deciding which college to go to. But I think you'll like UWT better than USP because it has a better English department.

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D 8. The humor in the second Austin Powers movie is much more sophisticated and tasteful than in the first one.

D 9. Bill, marry Jean, not Cathy, because Jean promised to buy you a bigger boat.

S 10. If you think about how they play basketball, and not how they look, Shaquille O'Neal and Dennis Rodman, are not as different as they might seem.

Workshop Eight: Drafting the Comparison or Contrast Essay

Objectives:

- To reinforce the concept that the comparison or contrast of two things must proceed from one set of criteria or points
- To begin the drafting process for the students' essays

Materials:

- Overhead projector
- Blank transparency (optional) and transparency markers
- The students' pre-writing charts, reproduced on transparencies (See Procedure Option 1)
- A "pair"of paragraphs from each student, reproduced on transparencies. These paragraphs should represent the analysis of one similarity (i.e. one row of the chart) with one paragraph on hearing students and one paragraph on deaf students. (See Procedure Option 2)

Note:

- If you are going to do both Procedure Option 1 (drafting paragraphs from students' pre-writing charts) and Procedure Option 2 (reviewing students' paragraph pairs), begin with Option 2 (see footnote 13) and continue with Option 1.

Procedure Option 1:

- Collect the transparencies of the students' charts.
- Quickly place on the overhead and read through as many charts as possible to give an overview of the students' views regarding the similarities between deaf and hearing students. Commend especially clear criteria and reasons and especially vivid detail.

- Compile a master chart on the chalkboard of criteria and reasons that seem especially intriguing or that are repeated in several students' charts. Criteria and reasons should be fairly complete but evidence can be sketchy. Three chart rows should be sufficient.

- Situate the overhead projector and screen so that the chalkboard chart is still visible. Place the blank overhead transparency on the projector.

- Select one row of the master chart on the chalkboard and begin working from the deaf student "side" of the chart.

- Begin drafting the first paragraph.[10] At every opportunity ask students for suggestions, preferably on a sentence-by-sentence basis. For example, say to the students: "The first criteria is 'interest in sports' and the first reason is 'you (the deaf student) are a big football fan.' What would be a good topic sentence or sentences or this paragraph?"

  Encourage students to be very "conversational" and to write *to* their audience, in this case the hearing roommate. A good topic sentence might be: "Hey Roomie, one thing we have in common is we both love sports. In fact, I'm a real big football fan."

- Continue drafting this paragraph in a similar fashion. In moving to the body of the paragraph, emphasize the need for vivid, descriptive evidence or detail.

- When this paragraph is completed, move on the to the other "side," the analysis of the hearing student under the same criteria/reason. Using the master chart on the board, proceed as above eliciting student suggestions for the topic sentence and then the body of the paragraph.

- Whenever possible in drafting the second paragraph, emphasize the need for balance and continuity between the two paragraphs. For example, if the first half of the paragraph on the deaf student's love of football emphasizes the number of hours he watches football on T.V., mentioning the number of hours the hearing student watches baseball at a similar point in the second point will "knit" the two paragraphs together. However, attention to continuity should not be outweigh attention to unity and development at this stage and should not be artificial.

Procedure Option 2:

- Collect the transparencies of the students' charts and paragraph pairs. Be sure to keep each student's chart with his or her paragraph pairs.

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[10] See Workshop Three: Continuing to Evaluate for a more detailed description of this before-the-class drafting.

- Quickly place on the overhead projector and read through as many charts as possible to give an overview of the students' views regarding the similarities between deaf and hearing students. Commend especially clear criteria and reasons and especially vivid detail.[11]

- Select and place on the overhead projector the first student's paragraph pairs.

- Read through the first paragraph and ask for revision suggestions from the class beginning with the topic sentence and proceeding to the detail in the body of the first paragraph.[12]

- Move on to the second paragraph and proceed in a similar manner. At the topic sentence, emphasize the need to consider the same criteria/reason as the first paragraph. In the body of the paragraph, suggest ways of achieving paragraph-to-paragraph coherence as discussed Option 1 Procedure above.

- Continue eliciting revision suggestions on as many student paragraph pairs as possible.[13]

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[11] If Procedure 1 and Procedure 2 are going to be done in one workshop, compile a master chart on the chalkboard at this point.

[12] The "Body Paragraph Checklist" from Workshop Four: Revising the Evaluation Essay can serve as an your guide in forming questions.

[13] If you are doing both procedures, end this workshop by drafting a sample pair of paragraphs using information from the master chart on the chalkboard and especially vivid details from student paragraphs.

Workshop Nine: Working One-on-One with Students

Objectives:

- To assist students individually at any stage of the writing process with any writing assignment[14]
- To model the revision process for the students
- To encourage the students use of the computer for writing and revising

Materials:

- Personal computer (If the school has a computer lab, this is ideal because as you work individually with students they can work on their own or with the classroom teacher(s).)
- A floppy disk for each student with his or her pre-writing or draft work saved on it
- When working individually with students but without an interpreter (see Working without an Interpreter below), student should also bring a printout of the draft.

Preparation:

- It may be necessary to book the school's computer lab in advance.
- Working with the classroom teacher(s), write a timetable of "appointments" with students. The ideal session length is fifteen to twenty minutes. Avoid working with one student longer than thirty minutes, as this is intensive work for you and the students and you will both lose

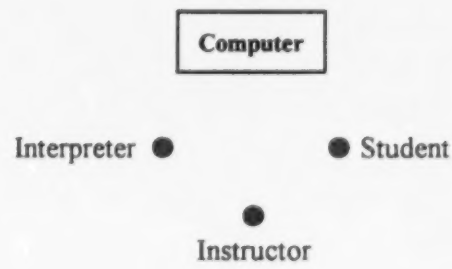
[14] Working individually with the students polishing rough drafts at the end of the year is a perfect capstone to their participation in the DESK Program. However, this kind of work is extremely beneficial done as frequently as possible as time, facilities, and funding allow.

your ability to concentrate.[15]

- You and the classroom teacher(s) may wish to divide the students among you so that as many students as possible get individual assistance during the period.

Procedure:

- Begin by making sure that you, the student, and the interpreter are in the most effective positions. In most cases and especially during the first session with a student, it is best if you sit at the keyboard. This frees the student to think only about his or her writing and not about the technical aspects of using the computer keyboard. The student should sit on one side of you with access to the computer desk for use as a writing surface. If you are using an interpreter, the student and interpreter can establish positions that they find comfortable. It is usually effective if the interpreter sits on the side of you opposite the student, providing you do not block their views.



- Although your work with the student will be dependent on a number of factors, especially the student's writing skill level, the goal(s) of the assignment and the quality of the draft, it is best to concentrate on content and structure and leave grammar and punctuation (unless problems hinder readability) for later.

- In general, conduct the one-on-one session as an "interview." That is, guide the student's revision work by asking the student questions, such as:

    - What is the main idea of your entire essay?
    - What did you mean by this word?
    - I'm not quite getting this idea; can you think of another way to write this sentence?

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[15] Even ten-minute individual sessions can be productive if you focus on one or two essay elements, such as adding detail or revising topic sentences. In fact, revising only one paragraph is not only satisfying for the students but effectively models revision techniques they can use on their own for the rest of their essays.

- What's a way you could make a connection between these two paragraphs?

- Whenever possible type in the student's words (via the interpreter) word for word, as if you are taking down dictation.

  This will help the student's writing in key ways. First, the student will see an immediate "translation" of his or her signed "text" into written English, which will help improve the student's own translation skills. Second, the student will begin to see writing as a form of communication that is actually not far removed from spoken/signed communication. Third, the fact that a written product is visible almost immediately will encourage the student to be less hesitant to resist revision.

- Unless you and the classroom teacher(s) have chosen to focus work on a certain essay section or writing skill, begin by asking the student to identify which paragraph is most unsatisfactory at this point.

- Most, but not all, young writers want to have their introductions fairly polished before they feel comfortable moving on to the body of the essay. If this is the case, work on the introduction first, but remind the student that as s/he writes the body of the essay, s/he will learn more about the topic and might need to make changes to the introduction, especially the thesis. (See Workshop Five: Essay Introductions.)

- When working on body paragraphs, focus on paragraph *unity* and paragraph *development* with questions such as:

  - How could you make this first sentence tell us the point of the whole paragraph? (unity)
  - Which sentences or ideas don't quite "match" that main point? (unity)
  - Do you think you should change them (how) or take them out? (unity)
  - Can you think of a sentence or two to add to this paragraph to make it more convincing? (development)
  - I'm not getting a clear picture of this idea. How could you make this clear? (development)
  - Are there any descriptive words you could add to make this more interesting, even exciting, for the reader? (development)

- At the end of the session, summarize the steps taken and work accomplished and encourage the student to apply these techniques to other paragraphs or assignments.

Working without an Interpreter:[16]

- When a student is profoundly deaf and does not read lips, it is possible to use the computer to ask questions and discuss the writing. Place the keyboard between you and the student so you both "talk" on the screen.

- You and the student should point to and make markings on the printout of the draft, as this is easier than switching between screens.

- At the end of the session, be sure to save your "dialogue" as a new document so that the student can review the session.

[16] Although not as efficient, working one-on-one with a student without an interpreter is quite possible. I frequently do so with my college students who cannot always schedule an interpreter during my office hours or decide on the spur of the moment to get extra help.

Workshop Ten:
The College Visit & Follow-up

The College Visit

Objectives:

- To familiarize the students with the college campus
- To allow students to experience first-hand a freshman English class

Materials:

- It might be helpful to give them copies of the readings, assignments, etc. that you will be using during the class they will visit. Try to make these copies available to the students at least one week in advance of their visit.

Preparation:

- Working with the high school teacher(s), select a date for the class visit. If possible, select a class that will have a variety of tasks to show the students the spectrum of a classroom activities, such as in-class writing, discussion, board work, etc. Try to plan a class that is more student-centered as opposed to a teacher-centered or lecture class.
- If the class chosen does not already have an interpreter attending, arrange for an interpreter with your university's disability services office.
- If necessary, arrange to meet in a larger room, making sure that your college students are aware in advance of the change.
- Tell your college students about the classroom visit and encourage them to make the high school students feel welcome. If this college class has one or more deaf students in it, and this would be ideal, ask the deaf student(s) if they would be available to "chat" with the high school students after class.
- The high school teacher(s) will need to make arrangements for the necessary permits. excuses, and/or transportation services.

- Instruct both your college students and the visiting high school students that the high school students should sit on one side of the room. Instruct the interpreter to sit on this chosen side, also.

- Select a date for a follow-up visit to the high school as soon after the college visit as possible.

- Since this may be the first time the high school students have visited the college campus, it would be an excellent opportunity for them to tour the campus, either formally with a college representative or informally with you and/or the high school teachers (s). A tour conducted by a staff member of your college's disability services office would be ideal. Make these arrangements in advance of the college visit.

Procedure:

- Arrive at class early to greet visiting students and to make sure that they sit on the side of the room near the interpreter.

- At the start of class, briefly welcome the visiting students and encourage them to ask questions and participate in the class.

- Conduct your class as usual.

- If you do not normally have deaf students in the classroom, be sure to be conscious of the needs of the interpreter and the deaf high school students.

- At the end of class if your schedule and the interpreter's schedule allow, briefly talk with the high school students and their teachers (s).

The Follow-Up

Objectives:

- To answer any questions and concerns the students have following the college visit

Materials:

- Optional: informational brochures about your college (application procedures, entrance requirements, etc.)

- Optional: brochures or handouts from your college's disability services office outline services available to deaf and hard of hearing students

Preparation:

- Questions prepared by the students prior to the follow-up visit. These can be in the form of individual lists of each student's questions or a master list compiled by the classroom teacher(s). The questions can be generated in a brainstorming/discussion session or by students working individually (in or out of class) on their own questions.

Procedure:

- It might be helpful to begin this visit with a brief summary of the class they visited.
- Answer students' individual questions or questions asked by the classroom teacher(s) from the master list.